





















## The Collector Speaks

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## NEW BROWNING-DRAKE SETS HAVE MANY IMPROVEMENTS

Three Models Announced, Each Using "Regenformer" Circuit, and Varying Only in Equipment and Styles of Cabinets as Selected

In the first months of the present year a new receiver quietly entered the radio set market based on the famous Browning-Drake circuit introduced by this paper to the public the previous June. The set was the result of an interesting idea on the part of the young inventors of the radio frequency transformer used. In fact it was really a case of a need demanding that it be supplied.

There had been a widespread demand for complete Browning-Drake sets and many amateur builders had put out mediocre jobs with the results being hardly favorable to the work of these young engineers. It was felt that the public should be able to get a carefully designed and built receiver.

The plans outlined, therefore, called for a set to be designed by Messrs. Browning and Drake and their assistants, a set which would be built under the direct supervision of these men and one in which quality would have the first consideration regardless of price. With this idea of building up to a standard and not down to a price the work on the set was started.

Careful design made it possible to produce this set in limited quantities at a price decidedly low considering the fact that the selling figure did not enter into the original plans. From the first the idea was to put out a set in limited quantities on much the same basis as high-grade "custom built" \$7000 to \$10,000 automobiles. Later on increased production, carefully guarded, however, made it possible to lower the price some \$10 from the original figure.

The layout of parts is quite different from the original home-built plans since the tuning dials are placed at either end of the panel which is but 21 inches long. In between the tuning condensers the two audio transformers are placed. At the time the set was introduced it may be seen that it was working out in the logical direction since great attention was paid to the audio end of the set, extreme volume getting but second consideration in the desire for pure tone quality, a practice that is now quite general.

Another new departure in the design of this set was a change in the method of neutralization in which a combined capacity and inductance idea was utilized, differing from the previously used method. This method is being used on the present receivers and has proven very satisfactory in nation-wide tests.

In keeping with the high standards outlined, a most unusual test was adopted for each receiver, one, in fact, that we do not believe has ever been attempted by any other manufacturer, and that is a certified test of coast-to-coast reception, not from the middle of the United States but from the Atlantic coast at Boston to the Pacific coast. Every set produced during the months previous to the hot weather was given this test before it was shipped.

This process was built into a very attractive cabinet with the panel design in gilt. A voltmeter is included, permitting accurate current readings which are a real need if small tubes are to be used. Compartments at either end of the set provide room for all the batteries if dry cells are used, while they will take care of the necessary B batteries if a storage battery is used.

People in the radio industry aware of the rather unusual ideas embodied in the design, production, and selling methods used by the Browning-Drake Corporation are following the results with great interest. Perhaps the idea behind the whole thing—a "laboratory built" receiver, not a "high speed production job"—suggests a slight modification of the old saying that it is a matter of making something really good, if it is only a mousetrap, the world will beat a path through the woods to his door. It is interesting, to say the least, to find a product so devoid of the usual commercialism as this one would seem to be.

**"Junior" Model Attractive in Performance and Price**  
Announcement of a laboratory-built Browning-Drake receiver, us-

ing the extremely popular resistance-coupled type of audio amplification, adapted for using the new type of tube and selling for under \$100, is of some interest at this time, in view of the seeming demand for a set of this nature.

The Browning-Drake Corporation, feeling that the need for a set that would have the efficient Browning-Drake method of radio-frequency amplification and would also sell for a low price, was something that should be met, have turned their research facilities in this direction during the past summer with excellent results.

To an effort to keep the price of a set down, many even fairly high-priced sets economize on the audio end, although it seems the least justifiable point for such practices. This pitfall has been more than merely avoided in the receiver under discussion, since three stages of resistance amplification are employed. There is no question but that this method of amplification gives excellent reproduction, and if a sum-

ciently high plate voltage is used—that is, some 135 volts—the volume will be found to be extremely good.

The combination of resistance amplification with the Browning-Drake type of set was introduced in this paper for home builders last spring and has proven to be almost sensational in its popular appeal. The adoption of this combination by Messrs. Browning and Drake into their new sets puts a definite seal of approval upon the idea. As far as we know at the present time this is the only commercial receiver using this method of amplification.

Another point of departure in this set is the use of sockets for the new interchangeable tubes of the UX type. This means that either dry cell or storage battery tubes may be used without any changes, while the new output tube for audio amplification, most essential for good quality on a loudspeaker, may be used.

The product has not been cheapened in any way to meet the low figure of under \$100 named, but a process of elimination of parts has made the new price possible. The cabinet is simplified with no battery compartments, and, as a result, the trimmings have been discarded. At such a low price the extra operation involving the long distance testing from the Atlantic coast to the Pacific coast cannot be attempted, but the set otherwise retains the same careful check during its production as the higher-priced models.

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## Betty Crocker Talks Through 12 Stations

ON Sept. 21, Betty Crocker, the leading radio personality of the United States from the Atlantic to the Pacific coast, will start the nationwide radio-casting of the Betty Crocker Home Service. Three times a week, on Monday, Wednesday and Friday, at 10:45 a. m. Betty Crocker will talk to the Nation's housewives from the following stations: WEEI, Boston, Mass.; WEAJ, New York, N. Y.; WFL, Philadelphia, Pa.; WCAE, Pittsburgh, Pa.; WGR, Buffalo, N. Y.; WEAR, Cleveland, O.; WHY, Detroit, Mich.; WHY, Chicago, Ill.; KSD, St. Louis, Mo.; WDAF, Kansas City, Mo.; KFL, Los Angeles, Calif.; and the Gold Medal Station, St. Paul-Minneapolis, WCCO.

These talks will deal with preparation of food for the table, model menus, party suggestions, food for children, and in addition, three complete cooking schools. As one woman who listened to the Betty Crocker talks broadcast by WCCO last winter described it, it will be "home economics across the sky." The series with brief interruptions at Christmas and Easter, will continue for 23 weeks.

## The B-D "Junior" Model

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## RADIO Programs

**Evening Features**  
FOR SATURDAY, SEPT. 12  
EASTERN STANDARD TIME  
7:30 a. m.—Radio concert with a selected program of varied Cuban music and songs.  
8:30 a. m.—Piano lessons by Edwina Bennett.  
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## Radiocasts Christian Science Services

**For Sunday, Sept. 13**  
NEW YORK  
The regular Sunday morning service of Seventh Church of Christ, Scientist, New York City, will be broadcast by station WJLA, New York, 341 meters wavelength. The service begins at 10 a. m., eastern standard time.

MINNEAPOLIS  
The regular Sunday evening service of Second Church of Christ, Scientist, Minneapolis, Minn., will be broadcast by station WCCO, St. Paul-Minneapolis, 417 meters wavelength. The service begins at 7:30 p. m., central standard time.

CHICAGO  
The regular Sunday morning service of Seventh Church of Christ, Scientist, Chicago, will be broadcast by station WBBM, Chicago, 379 meters wavelength. The service begins at 9:45 a. m., central standard time.

ST. LOUIS  
The regular Sunday evening service of Fourth Church of Christ, Scientist, St. Louis, Mo., will be broadcast by station KFQA, The Principia, St. Louis, 351 meters wavelength. The service begins at 8 p. m., central standard time.

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BOSTON  
**THIS BANK**  
Does not force deposits with the central bank. It has a hold of its own, although there are many customers of commercial banks who are also customers of the savings bank.  
Start a Savings Account Now  
Next Interest Day Sept. 15  
Deposits.....Over \$21,335,000  
Savings.....Over \$1,674,000  
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A. B. CALDWELL, Manager

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Under average conditions	At Alden Park Manor
a suitable apartment for two people costs . . . \$900	a suitable apartment for two people costs . . . \$1500
Maid service and maintenance . . . 1185	Maid service to meet ordinary requirements . . . 350
Fuel . . . 100	No maintenance
Refrigeration . . . 60	Fuel, no charge
Total annual cost . . . \$2215	Total annual cost . . . \$1850

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Appl. 5200



## Music News of the World

## The Teaching of Music in Italy

By ALFREDO CASELLA

IT can be said in general—and not without some justice, as I have already had occasion to point out in these columns—that music in a state of transition, this is not more than a passing phase of music. Although commercial, industrial or technical instruction in any of the great nations today could hardly be compared with that of 50 years ago, musical pedagogy is, in many instances, in the same state as it was a century ago. Unfortunately, this is true particularly of Italy, where in certain conservatories music is still taught as it was in the good old days when Rossini was a student.

This misfortune from which Italy suffers, and seems likely to suffer for some time to come—has two principal causes. The first is the poverty of the country up to recent years, which has forced into the channels of emigration a great deal of human energy which would have been very useful at home. This condition, in the field of music as in all others, will be corrected gradually by the present national development and constantly growing national wealth, which will inevitably result from it; it is only a question of time and of the general state of the country.

## Excessive Number of Schools

But there is another difficulty which could be quickly eliminated: that is, the excessive number of music schools. It must be recalled that the national Conservatory, which has annexations, made it necessary for Italy to adopt successively the conservatories of Milan (formerly Austrian), of Parma and Florence (formerly in the Grand Duchy of Parma and of Tuscany), and finally of Naples and of Palermo (formerly in the Kingdom of Naples and the Two Sicilies). This had already provided us with five national conservatories—which was too many—when, in 1918, a Bolshevik agitation among the professors, which all placed the portrait of Lenin in the conservatories beside that of Verdi and in the stead of that of Victor Emmanuel III, did succeed in forcing on the government of the period the nationalization of the Conservatory of Saint Cecilia in Rome; so that the Italian state today finds itself at the head of six large conservatories, which is to say the least overdoing it.

For it must not be supposed that Italy has no other important schools of music. It will suffice to recall the Turin Conservatory, now directed by Franco Alfano and on the way to complete reorganization on quite modern lines; that of Bologna, which has glorious traditions and has played an important rôle in Italian musical history, and finally, short distance from Bologna, that of Pesaro, due to a generous gift of Rossini to his native town, but a gesture at the same time absurd, for it would have been better to leave these millions to Bologna, whose conservatory could then have been greatly enlarged; it has often been said that in Italy there are more music schools than pupils, and there is a grain of truth in the saying. In any event, it may be said that the number of conservatories is far greater than the country now needs, having regard to the availability of good instructors. And it is even difficult at present to find enough directors of renown and worth to administer all these schools.

Private Schools Favored  
It would be wise to reduce the number of these schools to three, to begin with, and to give geographical configuration of Italy does not permit a single conservatory as in France, for example, which might be those of Milan, Rome and Naples. But it would be necessary at the same time to raise one of these schools to the rank of musical university, and naturally this could only be the conservatory at the capital. These are desires very easy to set down on paper, but practically impossible of realization because of a thousand difficulties readily imagined, especially in a European country with a powerful bureaucracy. I think we must resign ourselves to seeing our six national conservatories continue for some time to come, and with them the many municipal schools of the other cities.

For my own part I believe, and my recent visits to America have strengthened me in this opinion, that private initiative can be beneficial in art as in other spheres. It

## State Certificates Needed

Nevertheless, it would be expedient to leave to the state the exclusive privilege of delivering the final diploma. That is, only a commission named by the state would have the authority to bestow at the end of the student period the diploma giving the right to "practice" music. This is a plan which may seem chimerical, but which nevertheless should be more practicable than complete suppression of a number of conservatories each of which has a venerable and brilliant tradition.

It is necessary that music be brought into line with other liberal

professions in the matter of requiring some sort of warrant of the person who does business with his knowledge (an ugly expression, but precise). It is impossible in any civilized state for an engineer, an architect, or a lawyer to practice his profession without a state certificate. But anybody may give lessons in music without himself ever having learned anything about it. It is true that a music teacher, however foolish, is less dangerous than an architect, in as much as bridges or houses may collapse, but the incompetent music master has no such terrible responsibility. It is nevertheless true that a considerable number of spoiled careers are due to stupid instruction. I believe it is urgent (an agreement among all great nations is necessary in this respect) that in any really modern state only those shall be allowed to teach music who know music, and whose knowledge has been tested by the Government in a manner as severe as that employed with other liberal professions. Of course it goes without saying that the virtuoso, who lives daily under the hard and inflexible test of public appearance, may dispense with a diploma. It would be ludicrous to imagine Paderewski, for example, required some day to show an official paper. But such a guarantee is necessary for private teaching. And I will even add that if the professors now teaching in most of our state conservatories were required today to pass a really serious examination, there would be some merry surprises.

As I have said, the problem of an excessive number of official conservatories can be solved for the present. But it is necessary strongly to encourage private initiative to undertake an early and intelligent competition with the old régime. And at the same time one must hope that the Italian Government, which is in a privileged situation as compared with other European nations, except Russia, as regards liberty of parliamentary action, will realize at last that the teaching of music by an incompetent person is quite as reprehensible as the selling of boots with paper soles or of cotton as wool.

## Ravinia Opera Season Closes

By FELIX BOROWSKI

CHICAGO, Sept. 9.—RAVINIA OPERA closed its fourteenth season on Monday with one of those mixed bills which used to be called "gala nights" in the days in which Cleofonte Campanini directed the destinies of the opera in Chicago. For his closing performance Mr. Eckstein offered his patrons the opening act of Puccini's "Madama Butterfly," in which the activities of Mme. Raisa and Mr. Martiniello were disclosed; two acts of Massenet's "Manon," with Mme. Bori and Mr. Schipa, and a portion of "Don Pasquale," with the two last-named artists and Mr. Treviolo.

The management of Ravinia has had reason to regard its opera and concert season with the satisfaction which waits upon a series of performances that have not only been distinguished by superlative artistry, but by that generous measure of public appreciation which not always is the corollary of artistic excellence. Nor have the multitudes patronized the opera alone. The concerts, which have been so admirably led by Eric Delamarter, have gained, as they deserved, an abundant measure of public esteem.

## Produced 28 Operas

In the course of 10 weeks and three days Mr. Eckstein and his assistants have produced 28 operas. Following are the works with their number of performances: "L'Amore del Tre" 2; "Martha" 3; "Aida" 3; "The Barber of Seville" 3; "Faust" 2; "Madama Butterfly" 4; "Manon" 5; "Romeo and Juliet" 2; "L'Elisir d'Amore" 2; "Cavalleria Rusticana" 2; "Pagliacci" 3; "Il Trovatore" 2; "The Tales of Hoffmann" 3; "La Traviata" 3; "Samson et Dalila" 2; "Rigoletto" 3; "Fedora" 2; "La Bohème" 2; "The Masked Ball" 2; "La Juive" 3; "Lakmé" 2; "Lucia di Lammermoor" 4; "Tosca" 3; "Manon Lescaut" 2; "Don Pasquale" 3; "La

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## The Munich Wagner Festival

By ADOLF WEISSMANN

THE longer I travel in the South of Germany, the more I find that Americans, if they are music lovers at all, are the most faithful of Wagnerians. I met them in Bayreuth as well as in Munich. From their admiration of the performances I am led to conclude that there must be some quality in them that cannot be found in America.

But even the German music lover, even a German music critic, must be astonished at seeing some of the security of making the "Ring" persuasive and attractive to the general public does not appear insurmountable to us, if we observe that at two places not very distant from each other, Bayreuth and Munich, the same work is being presented with an effect as far as receipts are concerned.

The great finale of the "Ring," in the Munich Prinzregententheater, which was built on the model of Bayreuth, has been performed in exceptional style, both in the orchestra and among the vocalists.

This moment was one of the most impressive in the whole performance. For even Brünnhilde, in the person of Gabriele Angerth, reached here an energy of expression which carried its own to its height. Her voice, though not even in all registers, is beautiful, and she possesses a dramatic force that makes her the true Wagnerian heroine, in spite of a certain clumsiness of gesture which, at first, detracted from her appearance.

Nothing more nearly perfect in singing and expressive power will be found than the Waltraute of Maria Oleskova. Her anxiety and her despair were deeply moving. The principal personage at the court of Gunther were represented by Friedrich Rosenbaum, who was an excellent Gunther, by Nelly Marx, who was a lovely Gutrune, and by Hans-Wilhelm Hagen, who was a very good Loge. The other parts were filled with a power and a conviction which were not to be found elsewhere. The orchestra, under the baton of Hans Knappertsbush, was excellent. And so were the choruses, which so strongly contribute to the effects of the last scenes.

To this may be added that the decorations, never too modern, were in harmony with the whole. It was particularly interesting to see nature express, by the gradual changes of the sky and the rise and fall of the clouds, a stormy, dramatic, and even a threatening atmosphere, which was in perfect harmony with the action. The orchestra, under the baton of Hans Knappertsbush, was excellent. And so were the choruses, which so strongly contribute to the effects of the last scenes.

For the present, however, the director Theodore SCHROEDER VOCAL STUDIOS Teaching resumes Sept. 1, 1925. A few vacancies available for concert students. Pierce Bldg., Coping Square, Boston.

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## Genuine Antiques

By W. H. HADDON SQUIRE

THE present age plumes itself on its wonderful progress. Every age does of course; the dark ages were always the past ages. Nowadays this feeling of superiority often goes hand-in-hand with a taste for old things—old books, old plays, old pictures, old music—any old thing, in fact, even old opinions, which time has given a polish. As with the exception of the last named, there are not enough of these relics to go round—our ancestors' failings to foresee the future demand—the manufacture of "genuine antiques" is now a flourishing industry.

In England, at the moment, the most really fashionable class of music is that of old music—any old music, in fact, even old opinions, which time has given a polish. As with the exception of the last named, there are not enough of these relics to go round—our ancestors' failings to foresee the future demand—the manufacture of "genuine antiques" is now a flourishing industry.

No fewer than four of the twelve concerts at the Handel Chamber Music Festival were devoted to Bach. The prospectus very properly reminded us that two centuries before Haydn there existed chamber music of a kind which has never been surpassed. "This music was made for violins, for violas, for cellos, for basses, and for a few real parts. It attained to perfection in England in the sixteenth and seventeenth centuries."

When toward the end of the seventeenth century the fashion turned against viol music, sonatas for violin in two or three parts, figured bass took their place. The composers of these first sonatas, having been brought up in the golden age of counterpoint, had considerable technical skill, and their music is a very high level. It was under such conditions that J. S. Bach began his work.

A Changed Musical World  
Bach does not, of course, as many still suppose, hang in the musical firmament without any visible means of support. The works of his forerunners, the Dutch organist, Dietrich Buxtehude (1637-1707), soon after that of his own time, were in a state of decay. But the important point for the musician to remember is that no more than any other art has music "moved along a straight line of progress." Bach's music does not, however, stand in a line of progress, but in a line of perfection. The exceptional standard of the performance had thrown a new light on the work.

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## THE HOME FORUM

## Tennyson's Use of the Classical

IN THE somewhat ambiguous title, the word classical is used, not to indicate the classic qualities of precision, orderliness, repose, which characterize a large field of art, and which are not absent from Tennyson's work, but rather to indicate the poet's use of classical material, that is myth and legend based on the folklore of ancient Greece.

Among Tennyson's less familiar, occasional, pieces, is one addressed to "L. L. on his travels in Greece." Though by no means a great poem, it has interest as evidence of the poet's enthusiasm for classic shores.

"And trust me while I turned the page,  
And tracked you still on classic ground,  
I grew in gladness till I found  
My helms in the golden age."

And the poem contains lovely pictures of the "glorious smiling shoulder under cloak of cavern pillars," the "broad-limbed gods," and other marks of the golden age.

Indeed, the field of Greek mythology was to Tennyson ever congenial ground. Everyone, of course, knows the finest poem of them all, "Ulysses," with its throbbing sea, its wanderlust, its power of evoking the whole ancient world in a phrase—"far on the ringing plains of windy Troy"; and above all, its vigorous conception of character rising above time and place. Belonging to the same cycle is the Lotos Eaters, an earlier poem, of less power but full of beauty. Here too there is the sound of the sea.

"Roll'd to starboard, roll'd to larboard when the surge was  
seeking free  
Where the wailing monster  
spouted his foam fountains to the sea."

But here, for the most part, the atmosphere is that of a world of dreams, remote—"a land where it was always afternoon"—a land of sweet melody.

"There is sweet music here that  
softer falls  
Than petals from blown roses on the  
grass  
Or night-dews in still waters between  
the walls  
Of shadowy granite, in a gleaming  
pass."

Small wonder that the sea-tossed crew are fain to linger there, "falling asleep in a half-dream."

Of the Trojan cycle also is Oenone, one of the poems so mercilessly criticized by the unimaginative Lockhart, in fact they are on the surface, the refrain to "Mother Ida, many-fountain-land" is monotonously repeated, perhaps, though Tennyson shows his Greek feeling in the use of the compound adjective. It is at times such sentimentalism, the setting is beautiful but a little too artful and studied. Yet even here there are delicate bits of water-color—

"There lies a vale in Ida, lovelier  
Than all the valleys of Ionia hills,  
The swimming vapour slopes athwart  
the glen,  
Puts forth an arm and creeps from  
pine to pine."

The picture of the "Judgment of Paris" is brilliant and effective, haughty Hera with "crested, peacock" tail, stern and proud with "brass-headed spear," "Idalian Aphrodite," "fresh as the foam," with "deep hair, ambrosial golden."

The notes of pathos is struck again in Tithonus. In Oenone, it was the tragedy of the young girl deserted by her princely lover; in Tithonus, the situation is reversed. The story is that of the mortal loved by a goddess, the goddess of the Dawn, endowed by the goddess with unending days, but not perennial youth.

Tennyson describes the isolation of the man of many years amidst ever renewed generations of youth. The gods, he believed, were reckless and selfish in their dealings with mankind, for

"The gods themselves cannot recall  
their gifts."

Demeter and Persephone deals with the nature-myth, of the departure of Persephone to the lower world, which typifies the winter, when the whole earth is bare and fruitless because of the grief of the mother Demeter (or Ceres) and her recurrent coming back in the spring when Demeter enriches the earth in luxuriance and beauty. At the end, there is a hint of that mystical sense in which the resurrection of nature is to come. Demeter says:

"Thou  
Shalt ever send thy life along with  
mine  
From buried grain through springing  
blade and blossom."

Their garnered Autumn, also reap  
with me  
Earth-mother in the harvest hymns  
of Earth."

But on the whole, Tennyson's interest seems to be less in the nature-myth than in the feelings of the human mother seeking her daughter

In Amphion we find a delightful bit of nonsense. Amphion, we remember, was the mythical builder of Thebes, at the sound of whose lyre the very stones and bowlders took their allotted places in harmony and rhythm and built the walls of the city. The speaker in the poem has left him by his father a "wild and barren park," and he is consumed with longing for the pleasant trick of Amphion:

"O had I lived when song was great  
In days of old Amphion,  
And I've my fiddle to the gate,  
Nor cared for seed or scone!"

"Tis said he had a tuneful tongue,  
Such happy intonation,  
Wherever he sat down and sung  
He left a small plantation."

And then the poet proceeds delicately to the oak which was the "fountain-land" of the "Borjupes," how "young ash plummeted down with young beeches," and "the shock-head willow two and two by rivers galloped." But such power, alas, is not his.

"Tis vain in such a brassy age  
I could not move a thistle.  
The very sparrows in the hedge  
Scare answer to my whistle."

But aside from this whimsical tour de force, Tennyson treats the tales with seriousness, choosing rather those in a minor key. In all except the Ulysses there is a sense of pathos and yearning. All are Greek in their love of beauty. It may be that the setting seems to us Victorian rather than Attic, but the true Greek spirit is not slavish imitation. It is that which prompts the mother most to translate beauty into the terms of his own day and tongue.

More striking even than the beauty is the humanity of the treatment, the way in which Tennyson makes of the old figures, dimmed by the ages, such people as we can visualize and understand. Oenone, in the garb of a classic nymph, is any young girl, embittered by the faithlessness of a worldly lover; Tithonus tells the familiar story of misanthropic "crabbed age and youth"; Demeter is the mother most to the goddess; and even Ulysses, the peer of them all, is not merely the figure drawn by Homer, though that Ulysses is discernible, not merely the one of Dante, though the poet follows the Dante version closely; he is rather the ageless type of eager curiosity ("I am become a name"), of courage and endurance, now Greek, now of the Renaissance, now Victorian; and through it all, the ideal that Tennyson set before himself, by Pallas when she offers Paris not the kingdoms of the world, not mortal beauty, but

"Self-reverence, self-knowledge, self-control."

## The Lesson

No straight line in the Parthenon; no parallel; no regular serpentine! Its most precious lesson and its most urgent appeal at present are against sordid mechanism in our own building. The truth is that the Greeks brought their architecture close to nature. It is a sure proof of genius on the part of all architects, if they make their buildings agree with the natural environment. At the landscape, look as it they had come there, and the landscape brought continuing home to you, in details as well as in general aspect. It is true that to the Greeks emotion did come from nature, and the fact that their architecture pre-eminently, are so great because they found an adequate manner of expressing emotion. Hence their art, like all great art, acts as the reconciler of man to nature and is, as Galworthy says, man's everlasting refreshment.—Alfred Marshall Brooks, in "Architecture."

## Pentateuch

Written for The Christian Science Monitor  
Quintessence of a race, and dominant  
And indispensable to any shelf,  
Recording an illustrious nation's  
Of tribal lands and their ancestral  
poet.

The poet's transcript of a nation's  
its trekking caravan of shepherd  
kings,  
Classmen hard-put to it in all  
acquiring  
Allies of God against whatever  
stings  
Now here is majesty and here is  
clamour:  
Wisdom and folly strangely mixed  
and blended,  
And here is magic melody and  
glamour  
From the beginning till the tale is  
ended,  
And spite of ignorance, of evil aith,  
The searching marvel of the Light  
begins. Isabel Flaks Conant.

## Moonlight in the High Country

The crystal glory of the September  
moon in the high country is a secret  
loveliness, known only to the fortunate  
who have been eyewitnesses to  
this miracle of rarefied atmosphere.  
Here the early autumn moon-bright  
is as sweet as the air as sweet  
as the light of the desert night is upon  
distant mountains, agavebrush plain  
and tamed acres of farmland. Familiar  
and perhaps a bit prosaic under  
nocturnal glances, the quiet  
home place takes on a strange and  
wondrously ethereal aspect. The moon, a  
silver discus hurled by the powerful  
arm of Night and caught high in  
darkling Midgard, reflects a dazzling  
metallic gleam that changes common-  
place objects into mysterious and  
fantastic shapes.

Shadows are long on the silver-  
rimmed turf. The grape-trellis is a  
phantom Jacob's ladder for Titans  
sketched on the bejeweled grass; a  
young plum tree shaken in the wild  
throws the shadow of a giant hand.  
Apple trees, bent from twig-time to  
maturity by the lashings of many  
Chinooks, form a procession of  
stooped figures.

Branches of gossamer poplars,  
laced back and forth between weedy  
stalls, gleam in the moon-white,  
lovely haze of opalescence. Trellis,  
vine, alder, willow, gossamer, or any  
of those air-built creatures that make  
kind have invented down the ages by  
way of escape into the wonder world  
of fancy may lurk in the velvet-black  
umbrage of sagebrush, prickly pear,  
or quivering aspen poplar. Who  
knows but that any moment Robin  
Goodfellow and his mischievous band  
may step out for a wild and gleeful  
dance on the argent mat of the lawn?  
Or perchance some desert Diane with  
her silver bow and arrow may come  
over the hills pursuing the age-old  
chase across the moon-blest sage  
all through the bright white night.

## September Advice

Written for The Christian Science Monitor  
Go out a night like this before the  
snow

Comes in a rust, listen by any wall  
And you will hear the red-shanked  
apples fall  
Into the pasture of the Long Ago  
Tomorrow, when the sun is bright  
again

On planing slope and field, you will  
see there  
A heap of pugged ripe fruit lying  
where  
Some harvester was waiting through  
the rain.

I would advise you on an afternoon  
As clear as this to handle in the  
grass  
And whittle up to blackbirds when  
they pass  
Above the corn, or walk out when  
the moon  
Is a bright stroke in the sky, and hear  
The sound of apples falling through  
the year.

Harold Vidal.

## "A good man . . . bringeth forth good things"

PERHAPS no passage has been  
more widely quoted than the  
words of Jesus in the Gospel of  
Matthew where we read: "A good  
man out of the good treasure of his  
heart bringeth forth good things, and  
an evil man out of the evil treasure  
bringeth forth evil things. For out of  
the abundance of the heart, the mouth  
speaketh, and the deeds flow out."  
The "treasure of the heart" is the  
storehouse of his good deeds. Such  
treasures, manifestly, can be nothing  
less than the good thoughts which  
the righteous cherish.

The weakness which characterized  
Jesus' attitude had its origin in his  
recognition of God as the Father of  
all, as Lord of heaven and earth, the  
one creator and Governor of the  
universe. As this teaching is as ap-  
plicable today as in the time of Jesus'  
ministry, it seems important to in-  
quire as to the nature of the "good  
treasure of the heart." Whence comes  
it? How, similarly, may another re-  
ceive it? These are the questions  
which Christian Science is answering  
with directness and in a manner prac-  
ticable for all seekers after Truth.  
Christian Science teaches that since  
"all is infinite Mind and its infinite  
manifestation," as Mrs. Eddy writes  
in the Christian Science textbook,  
"Science and Health with Key to the  
Scriptures" (p. 461), nothing exists  
or has entity apart from divine Mind  
and its perfect ideas, which ideas con-  
stitute the spiritual universe and man.  
Man, then, as the idea of Mind, God's  
reflection, or image, expresses only  
the qualities of God. Man's conscious-  
ness is the expression of the divine;  
hence, man is conscious only of the  
perfect ideas of God. Moreover, since  
God is infinite good, these ideas ex-  
press only good. The ideas, then,  
which constitute the real man's  
thought or consciousness are the  
"good treasure of the heart," out of  
which the good man does his right-  
eous works. Our work, then—is it  
not to cherish good thoughts, in order  
that our deeds may be likewise good?  
If one thinks good thoughts, his deeds  
will express good.

How clear also is the Master's  
teaching that out of the heart, that is,  
out of mortal thought, proceed all the  
evils to which mankind gives power:  
murders, lusts, thefts, false witness-  
es, blasphemies, all emanate from a bad  
heart—that is, from a mortal store-  
house filled with sinful thoughts. How  
truly could Jesus assert that out of

the evil treasure of his heart a wicked  
man bringeth forth evil things. It is  
a well-accepted rule of logic that like  
produces like; and the teaching is  
clear that good never comes from evil.  
It is not, then, our first duty in order to  
win salvation,—gracious day freedom  
from the evil that seems to us to  
enslave us,—to do our very first duty to  
fill the treasure of the heart with  
good thoughts, to cherish evil beliefs  
with God's truth, "the good thoughts  
of a good man." How this may be  
accomplished is told explicitly on  
page 495 of Science and Health: "Let  
Christian Science, founded of surper-  
natural causes, support your understand-  
ing of being, and this understanding  
will supplant error with Truth, re-  
place mortality with immortality, and  
efface discord with harmony."

The understanding of being as  
taught in Christian Science is the  
means whereby this freedom from  
evil influence may be gained. This is  
the blessed way which, almost un-  
derstand, has numbers have found, leads to  
health and happiness in place of  
sorrow and woe. It is clearly and  
completely set forth in the textbook  
of Christian Science. Many have be-  
come grateful students of this book  
and found their release through read-  
ing its inspired pages. Through this  
study, it frequently happens that one's  
whole point of view is changed. Life  
is seen from a spiritual basis, self-ex-  
istent and without material conditions.  
Evil is seen in its true character, a lie  
or counterfeit of Truth, claiming to  
parade in the garments of Truth. God  
is revealed as the everlasting Father,  
who loves all His children with an  
indefinite, unchanging love. Man is  
the expression of divine Love, pos-  
sessed only of divine qualities. This  
understanding constitutes the treas-  
ure of the heart, out of which the  
healed one performs his good deeds.

Thinking good thoughts, holding  
assiduously to man's present perfec-  
tion, brings good into our experience.  
As good comes in, evil departs; for,  
manifestly, both cannot occupy the  
same mental ground at the same time.  
As men cease to think evil, they cease  
to be sinful; and the reformed or  
regenerated becomes the good man,  
whose actions the Master so heartily  
commended. Christian Science is  
working this reform the world over;  
and a great gain of gratitude is  
being added to God, the Giver of all  
good gifts, for the continuous mani-  
festations of His unchanging, limitless  
love.

## Titans of the Thames

Translated for The Christian Science Monitor

It was already becoming daylight  
when we entered the Thames; the  
lead-colored river stretched before  
us, displaying its broad surface be-  
neath a gray, opaque sky. On the  
distant, fog-shrouded shores neither  
trees nor houses were distinguish-  
able. Great black ships, blowing  
their heavy horns, passed us one  
after another.

As we advanced the lines of ships  
became thicker, the banks began to  
close in; houses, buildings, parks  
with great trees began to appear;  
little gray villages, square fields  
divided by hedges and straight  
roads became visible. A twisting violet-  
faded road ran between green farm-  
lands and lost itself in the distance.  
We passed by some riverside  
towns. The turns of the stream gave  
rise to a strange illusion, that of  
seeing a file of ships advancing full  
steam ahead, amongst houses and  
trees.

The river narrowed still more, the  
day became brighter, so that one  
could now see both banks quite  
clearly, and still the ships continued  
to pass.

"Have we arrived?" I asked a  
sailor.

"In a moment. We are still nine  
miles from the Customs." . . .  
The movement and animation in  
the Thames increased amazingly.  
The fog and smoke that had as we  
approached London and in the  
opaque and turbid atmosphere the  
buildings on the banks were scarcely  
distinguishable. It began to rain a  
little. The great factory chimneys  
vomited dense, black smoke; the  
yellow steam of the barges and  
vessels swayed along on the force of  
the tide a medley of driftwood, corks,  
papers and bits of straw. On both  
sides rose great asymmetrical ware-  
houses, mountains of coal, and piles  
of many-colored cargo.

Between the houses, as though  
quite inland, rose a forest of masts,  
interlaced with ropes amongst which  
fluttered long, discolored pennants.  
The East India Docks were here.  
Steamers passed, some already un-  
loaded and almost out of the water,  
showing barnacled green hulls,  
others sunk low by the weight of  
their cargoes. A Dutch coaster, with  
dirty, patched sails, moved slowly,  
carried by the breeze with flag in-  
fused. Upon the deck a dog barked  
noisily.

The Clyde slackened speed. On  
both banks square chimneys rose to  
the height of towers, stacks of wood  
enough to build a town, sawmills  
with their enormous machinery, tall  
chimneys, and the great iron bridges,  
shades, groups of little, smoky houses  
with their yards and windows over-  
looking the river, and an occasional  
shrubbery tree seeming to support the  
black wall on the huddly wharf. The  
docks were busy; the iron claws  
entered the bowels of the ships to  
appear a moment later with their  
prey, and the buckets full of coal,  
the boxes and the sacks descended to  
the windows of a second or third  
floor where two or three men re-  
ceived them.

In some places where the river  
was wider, gigantic cranes raised  
from the water on huge iron feet and  
wrapped in their cloaks of the seemed  
like titans met together in some  
fantastic convulsion.

Now the Tower, as London ap-  
peared, standing out against the gray  
sky like a gigantic R. The Clyde ap-  
proached, a bell rang; the carts and  
conduits stopped on both sides of  
the bridge which draped in the

middle and the two halves rose with  
a solemn majesty. The Clyde passed.  
We saw the dome of St. Paul's  
through the fog. Next London Bridge  
appeared with its untidy crowds of  
men and vehicles.  
—Our horn blew and we stopped at  
a wharf near the Customs House. The  
gangway was lowered to a pontoon  
and we disembarked.—From "The  
City of Fog," by Pio Baroja.

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for MEN and WOMEN



## EDITORIALS

Americans returning from Europe this fall have shown a very general tendency to express gloomy forebodings as to the industrial and social outlook in England.

## British Industry and the Dole

With one accord they have harped upon the extent of unemployment in the British Isles, and have commonly attributed it to the pauperizing effects of the dole. The effect of labor union control upon industry is also made the subject of many a threnody, and the assertion is freely made that owing to the restrictions imposed by the unions, English manufacturers are fatally handicapped in the struggle for international trade. Since what many call "the surrender" of the Baldwin Government to the striking coal miners, the pessimism of the American observers of British conditions has been greatly enhanced. If the interviews so glibly dictated to the ship news reporters at Quarantine are to be accepted as faithful delineations of industrial conditions in Great Britain, then that Nation is indeed in a perilous state.

It is well to remember, however, that the average—even the eminent—summer tourist is not a painstaking investigator. His researches seldom go beyond the columns of the local newspapers, and the British press, though uniformly resentful of unfair comment on British affairs by the outside world, is commendably frank in the publication of facts regarding conditions in its own country, however hurtful they may be. But this news is published for readers who are supposed to understand its background. It frequently is misleading to readers not thus equipped.

Let us consider, for example, the dole. To the average American, particularly if he be a Captain of Industry, the dole seems socialistic, demoralizing, even pauperizing. He thinks the great volume of unemployment, amounting at last reports to more than 1,350,000 people, is the direct result of the dole. He visions hundreds of thousands of persons suffering from no more serious complaint than lassitude, avoiding honest work and subsisting in idleness on the rich benevolence of a paternal government. It is quite safe to say that this is the picture conjured up in the average American or continental mind by the mere suggestion of the dole.

But the dole is a very different thing. It is always given its proper name of "unemployment insurance," much of the misapprehension as to its nature and results would be dispelled. It is only occasionally and incidentally the cause of unemployment. Instead, it is the result of the widespread unemployment which has for the last century been a British problem. A writer in the Round Table says: "The difference between the present and previous depressions is that we now realize exactly the extent of the evil, whereas former generations could only guess at it in the absence of any adequate statistics."

It would contribute greatly to the understanding of this subject if those who are so glib of criticism of British methods could read two recent articles, one in the Outlook (New York) of Sept. 2, by P. W. Wilson, the other in the British publication, the Round Table, for the current quarter.

The dole is not, as many think, a purely British invention. It is an adaptation from the German system of unemployment insurance, which had been in force for many years before the war, and which had won general approval among students of social conditions. In Germany, as in England, the steady fight of employers had always been for low wages. In the latter country the wage scale has always been fixed at just enough for a family to maintain itself without provision for long periods of sickness or unemployment.

The margin of income over the cost of living, which in the United States has enabled workers to invest in Liberty Bonds, the securities of their employing corporations, homes and farms, does not exist in England. Long before the dole was thought of, the Government took cognizance of this condition by poor laws, pauper relief and other measures for the amelioration of the condition of the poor. The present system is an effort to divide the cost of unemployment among the state, the employing industries, and the workers actually employed. It may not be the ideal method of meeting the situation, but a state of society in which all labor is paid a bare subsistence wage and 1,350,000 men and women are without employment is barren ground for ideals.

In the end Mr. Wilson's comment is unanswerable: "Years ago Bernard Shaw announced that what the British workman needed was merely more money. The inescapable actuality is that he lives and dies penniless." The anonymous writer of the article in the Round Table states the case thus: "However much the so-called 'dole' may be ignorantly abused, it has unquestionably preserved our working population from the extremes of misery and starvation which they knew in former times. Leaving aside any mere humane consideration, their physical health and efficiency have at least been maintained to a degree which must appreciably assist in our economic recovery."

Rejecting the dole as in any sense a serious contributing cause to unemployment in Great Britain this writer goes on to state his views as to the true causes. The world was pauperized by the war and its buying capacity greatly lessened. In the struggle for recovery nations that used to buy of English manufacturers are now making their own supplies—as in India, China and Japan—or invading markets hitherto held by English traders, as in the case of the United States, Germany, France and Czechoslovakia.

British coal mines feel heavily the increasing competition of fuel oil and water power, as well as increased activities of competitors in Germany, Belgium and the United States. This author does not cite the exactions of British labor unions as a further reason for the crippling of British international trade, but it is a factor which cannot be ignored. Neither can the baneful influence of the drink trade which

fourishes mightily at the expense of the very class which has no margin between income and the bare cost of existence.

Mr. Wilson apologetically says, "It is arguable that Britain ought to suspend her Drink Bill of \$1,500,000,000, much of which is of course taxation. But on the other hand, this Drink Bill in so far as it falls upon the workers may be set off, surely, against what American families of modest means spend on motor cars and ice cream." A curious "set-off" whether considered from the standpoint of economics or morals!

The remedial Mr. Wilson breaks a lance against the British trades unions, insisting that their restrictions prevent the mobility of labor which would help to prevent unemployment. The Round Table writer looks westward, and suggests that instead of cutting costs by cutting wages, British manufacturers should emulate Henry Ford, who is quoted as saying: "The payment of five dollars a day for an eight-hour day was one of the finest cost-cutting moves we ever made, and the six dollar wage is cheaper than the five."

Adoption of American methods of mass production, the elimination of waste as urged by Secretary Hoover, and a greater measure of co-operation between employer and employee are other remedies urged upon British manufacturers. "It might be worth while," concludes this writer, "to send a small body of experts to study and report on the more recent scientific ideas of management in the United States."

If America has nothing to teach us we shall at least be none the worse for knowing it.

To some the defense, overt or implied, of the dole in both of these articles will seem curious. Perhaps it is in a sense the old idea of feudalism which made the vassal serve the lord in normal times, and the lord support the vassal in age or sickness. But it seems quite the antithesis of the public sentiment which demands that wages should be high enough to make provision for the proverbial "rainy day," and that men should look to themselves, not to the state for provision in days of adversity.

The final note from the French Government to Germany about the proposed security pact does not in itself carry things very much further. It declares once more that the security pact must not open the way to a revision of the Treaty of Versailles.

## The Security Pact

It says that Germany must join the League of Nations on the same terms as all other nations, and that her adhesion to the League would in itself be her best security against unfair and discriminatory treatment. "And it makes clear that the proposed arbitration treaties about the eastern frontiers must include political as well as juridical questions. In these respects the note does little more than reiterate the position already taken up by the French Government."

What is important about the note is that, coming as it does after the latest German declaration, it is studiously friendly in tone and definitely opens the way to those direct conversations and meetings between the principals without which no finality can be reached. Indeed, in a semi-official communiqué issued at the same time as the text of the note, it was definitely announced that there was to be an early conference between lawyers representing Germany, France, Britain, and Belgium, to discuss the legal technicalities involved, to be followed later on by a conference between foreign ministers for the purpose of arriving at a political agreement. But there does not now appear to be much likelihood of the preliminary being sufficiently advanced to make it possible for Germany to join the League of Nations this month.

Despite these favoring winds, however, there seems to be a curious lack of enthusiasm for the pact in all the countries principally concerned, as compared with the feeling three or four months ago. Then, even among the extreme Nationalists in France and Germany, the proposal that Germany should permanently renounce all desire to alter the Franco-German frontiers as laid down in the Treaty of Versailles and that this renunciation should be guaranteed by the other great powers principally concerned, was hailed as a great step in advance. It seemed to remove one of the principal causes of international friction and to assure permanent stability in western Europe.

But as the negotiations developed, new points came to be added. France, together with Poland and Czechoslovakia, declared not unnaturally that it was impossible to separate the problems of western Europe from those of eastern Europe and that they must retain the right to guarantee the execution of the Treaty of Versailles. Great Britain, hastily explained that in no circumstances whatever could she assume any obligations in eastern Europe additional to those which she had undertaken under the Covenant of the League of Nations and that as far as she was concerned the pact must relate to western Europe alone. And Germany proclaimed that she could not agree to the considerable extensions of her original proposal now suggested, unless she was placed on a position of equality with her neighbors in such matters as security and the limitation of armaments, and unless the pact made it possible, sooner or later, to modify what she regarded as the injustices of the treaties.

Though officially, therefore, the three governments of France, Germany, and Great Britain seem to be in agreement and are certainly on far more cordial terms than they have been since the war, there are clearly some very formidable snags to be cleared out of the way before any treaty can be provisionally signed by the foreign ministers, much less ratified by their respective parliaments. Great Britain, in particular, before she can act has the very difficult problem of consulting and agreeing with the dominions which are vitally affected by any action she may take in Europe.

But one reason for the decline in enthusiasm for the pact is a very healthy one. The relations between the western powers have so much improved in the last few months that

the need for some such system of guarantee as is now under consideration is much less urgent than it was. France and Germany are now able to discuss their differences in a much more temperate and understanding way than they were in the days of the occupation of the Ruhr and of M. Poincaré's Sunday declarations. And that is what matters most. Once some degree of confidence can be established between the two leading powers in western Europe, every other problem—security, disarmament and so on—becomes comparatively manageable. Whether or not the pact goes through in the form now contemplated, the negotiations of the past six months will not have been wasted, for they have already borne fruit in increased good will.

Employment of renowned conductors and encouragement of present-time composers may be set down as a couple of tendencies noticeable in orchestral policy in the United States. Illustration of the first point is found in the prospectus of the Philharmonic Society of New York, and of the second, in that of the State Symphony Orchestra of the same city. The Philharmonic Society has appointed to the direction of its music three men proved by both European and American trial to possess, among masters of the baton, the strongest persuasion and highest authenticity. The State Symphony, in turn, has committed itself to a scheme of orchestral additions for works by aspiring native writers, and it has indicated a purpose, moreover, of producing pieces by representatives of modern schools who, though they have gained a standing, have not always been able to count upon a hearing.

As this is far as announcements show, it seems to come from the public judgment and not from the favor of the concert managers. And yet, speaking in all respect for managerial ability and kindness, the thing probably does not proceed from them at all, but from the audience whose interests they serve and whose preferences they consult. The truth must be that the passion for perfect performance and the zeal for novel messages which find expression in the prospectus originate in the hearts of the subscribers and of the ticket buyers.

Now let anyone look at the Philharmonic public, which is thus hitching its wagon to stars, and at the State Symphony public, which is joining the morning song of the new dawn and who are the persons constituting them? The younger generation? Quite the contrary, it is the older. To learn about musical youth, let the inquirer stand the public that attends the summer concerts given in the Stadium of the City of New York. To know what delights this public, let him consider the stadium programs. He will find the music to be good, indeed, and great, but formal, classical, approved, sanctioned. The majority vote is for the fifth symphony of Beethoven and for "Pathétique" symphony of Tchaikovsky. Applause vast and multitudinous is frequently bestowed on conducting that does little more than catalogue moods and tabulate emotions.

Shall not musical youth then, he accounted the conservative element in the case? For it evidently has made up its mind to know the facts before it will bother itself with the tactics of art, and to understand the nineteenth century before it will concern itself with its own twentieth. He that, however, or something else the story, musical maturity is without question revealing itself as progressive. Here, it declares a desire to be transported out of the leader realm of exposition into the golden one of interpretation. There, it insists on having presented to it in the language of tone the whims, hopes and purposes of the very youth that live up with such apparent persistency to everything traditional, and that seems to scorn the key that would unlock fresh gates of beauty.

## Editorial Notes

A remarkable letter was published in the London Times recently from Enrico Ferri, professor of criminal law and criminology at the University of Rome, under the heading "In Praise of England." "It is my agreeable task to interpret the sentiments of the delegates from no fewer than thirty-six nations who attended the International Prison Congress," he wrote. "By recording our common appreciation of the splendid hospitality we have received in this country—a hospitality which will leave in our minds unfading memories." And then he added this personal tribute:

As an Italian, and therefore, may I say, somewhat of an outsider, and as a sociologist—that is to say, from the sociological point of view also—I have been impressed by many and diverse things. The admirable people of England and Scotland, the flowers in bloom; your sea roads, glorious trees; and above all, your presidential politeness—all these spring to the mind. To these, as you come from western Europe, the first impression given by your race is that of a serene, approaching coldness, very different from the warm expansiveness of the Latin peoples. But a closer study shows your race to be possessed of a remarkable sense of practical sympathy, and in the depths of your hearts there is a noble strength of human feeling.

That variety is the spice of life may be the reason for the constantly greater efforts being made to supply many of the large cities of the world with delicacies that have been brought from remote regions. But it is the increasing use of the refrigerator car which has made, and is making, this possible in a larger and larger measure. Indeed within the last decade owing to this factor the amount of fruit and vegetable hauled up and down across the United States has practically doubled. These refrigerator cars usually move in fast trains and are accorded special privileges. For example, detours are arranged to meet practically any combination of circumstances that might delay the train at which they are a part, and many improvements have been installed to cut down delays at icing stations. It has well been said that when a man sits down to dinner half the world stands up to serve him.

## Fame and Collection—A Kind of Interview

As I look at the collection of books and papers in the hands of the collector, I am reminded of the words of the poet, "The collector is a man who has a collection of things, but he has no collection of ideas." The collector is a man who has a collection of things, but he has no collection of ideas.

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## The Week in New York

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## Letters to the Editor

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